

# *The Quiet Continuum*

## Contemporary Asian Artists



OPERA GALLERY

# *The Quiet Continuum*

Contemporary Asian Artists

19 March – 11 April 2026

NEW YORK

OPERA GALLERY



## FOREWORD

With ‘The Quiet Continuum: Contemporary Asian Artists’, Opera Gallery is bringing together fifteen artists whose practices, across generations and mediums, reflect a shared sensibility shaped by time, memory, and a spiritual journey.

Featuring works by Ai Wei-wei, Cho Sung-Hee, Chu Teh-Chun, Chun Kwang-Young, Feng Xiao-Min, Jae Ko, Yayoi Kusama, Lee Gi Seong, Lee Gil-rae, Tomokazu Matsuyama, Ran Hwang, Young-Deok Seo, Kazuo Shiraga, Yue Min-Jun, and Zao Wou-Ki, the exhibition suggests that time is not linear, but cyclical. Gestures return, symbols reappear, memory resurfaces through material.

At its foundation lies the profound influence of lyrical abstraction. Zao Wou-Ki and Chu Teh-Chun, contemporaries who both forged their artistic identities between China and Paris, embody this bridge between cultural traditions. In his oil on canvas, *19.08.2006*, Zao focuses less on lines and gesture, striving instead toward an ambient and dreamlike atmosphere in which foreground and background are entirely blurred. Chu Teh-Chun’s *Matin de fête* (1990), painted to commemorate the birth of his close friend Albert Féraud’s grandson, transforms abstraction into celebration. Rhythm, light, and chromatic intensity replace literal representation.

The cyclical force of time is evident in Kazuo Shiraga’s abstract paintings. The artist draws on both the traditional practice of calligraphy and a more revolutionary approach in which he uses his own body as a tool, applying painting with feet in dynamic performances. Shiraga’s creative process inspired the Gutai movement that developed from 1954 onwards embracing a broad range of experimental art forms that combined painting with performance, conceptual, interactive, site-specific, theatrical, and installation practices. Its members explored these approaches in unconventional venues — from public parks to theatrical stages — seeking to break down boundaries between art, material, space, and audience. This work on paper reflects Shiraga’s gestural intensity in a more intimate format, emphasizing movement, spontaneity, and physical engagement.

Continuity, however, is not presented as purely serene. Associated with Cynical Realism, Yue Min-Jun employs exaggerated laughter as a critique of social conformity and political ideology. Emerging in China in the early 1990s, Cynical Realism uses irony, humor, and caricature to respond to political disillusionment and the rapid transformation of society under Mao’s economic reform. In his painting *Everywhere* (2002) and sculpture



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*Contemporary Terracotta Warriors No.5* (2003), repetition becomes satire. Identical faces multiply, suggesting both collective identity and loss of individuality in Chinese society. Min-Jun combines elements of Socialist Realism, Pop Art, and Surrealism to create propaganda-style imagery infused with cynical humor.



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The idea of collective memory emerges differently in Ai Weiwei's *Forever Bicycle* (2010). Composed of stainless-steel bicycle frames, the sculpture references the iconic "Forever" brand, mass-produced in Shanghai since 1980. Once symbols of mobility and personal freedom, the bicycles are now fixed and interlocked. The contrast between movement and immobility reflects the complexities of contemporary Chinese society. An everyday object becomes a sculptural motif of repetition, history, and shared experience.



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Throughout the exhibition, circles, dots, layers, and repeated forms recur, suggesting continuity, erosion, and renewal. Repetition reaches its most distilled and iconic expression in Yayoi Kusama's *Infinity Dots* (2003). Kusama's dots dissolve the boundary between self and cosmos, reflecting her concept of "self-obliteration", the idea that individuality expands into infinite space. Each dot is singular; together they form an endless field.



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More intimate forms of continuity emerge in works rooted in childhood memory and nature. Cho Sung-Hee's delicate paintings, composed of thousands of colorful hanji paper petals, are shaped by her upbringing in a traditional Korean home where her father devoted himself to gardening. In *Happy Blossom* (2018) and *Light Violet on the Green* (2018), she transforms personal recollection into luminous, textured landscapes of serenity and introspection.

Similarly inspired by natural forms, Jae Ko creates sculptural compositions resembling tree rings, roots, and branches using paper and sumi ink. In *JK2197 Gray and Sky Blue* (2023), layered paper soaked in contrasting inks forms organic patterns reminiscent of flowers or peacock feathers. Through accumulation and repetition, both artists translate memory into material form.

'The Quiet Continuum' ultimately proposes not a fixed identity, but a shared sensibility. Across abstraction, satire, sculpture, and ritualized repetition, these artists reveal how time quietly connects generations, histories, and gestures.

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Opera Gallery New York

VICTORIA MOURAUX DURAND-RUEL  
Art Advisor  
Opera Gallery New York



## *Artworks*

**ZAO Wou-Ki (1920-2013)**

*19.08.2006*

2006

Oil on canvas

Signed in Pinyin and signed 'ZAO' on the lower right;  
dated '19 août 2006', signed again in Pinyin and signed  
'ZAO' on the stretcher

76.8 x 51.2 in | 195 x 130 cm

PROVENANCE

Private collection, Europe, acquired directly from the artist  
Anon.sale; Christie's, Paris, 30 June 2021, lot 208  
Private collection

CERTIFICATE

The Zao Wou-Ki Foundation has confirmed the  
authenticity of this work.





**CHU Teh-Chun (1920-2014)**

*Matin de fête*

1990

Oil on canvas

Signed in Chinese and Pinyin and dated 'CHU TEH-CHUN 90' on the lower right; titled, signed again in Pinyin and Chinese and dated "matin de fête" / CHU TEH-CHUN. / 1990' on the reverse  
57.5 x 44.9 in | 146 x 114 cm

PROVENANCE

Private collection, 1990, acquired directly from the artist  
Anon. sale; Phillips, Hong Kong, 7 June 2021, lot 208  
Private collection

LITERATURE

Pierre Cabanne, *Chu Teh-Chun*, Flammarion, Paris, 2000, No. 53, pp. 144, 245, ill. p. 145, titled *Matin en fête*

CERTIFICATE

The Fondation Chu Teh-Chun has confirmed the authenticity of this work.

**CHU Teh-Chun (1920-2014)**

*Untitled*

1995

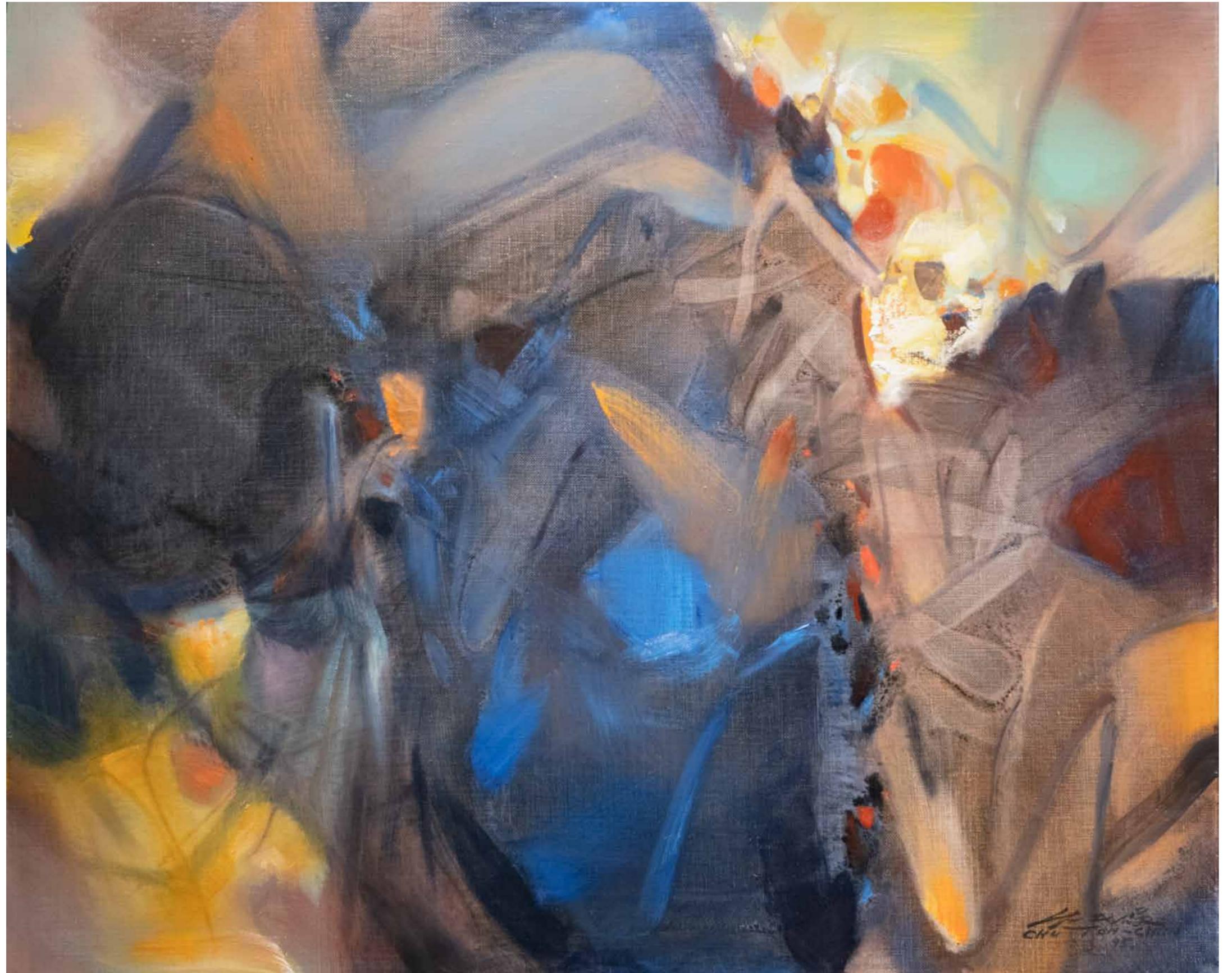
Oil on canvas  
Signed and dated 'CHU TEH-CHUN / 95.'  
on the lower right  
23.6 x 28.7 in | 60 x 73 cm

PROVENANCE

Private collection, France  
Anon. sale; Declerck-Beghin, Douai,  
7 November 1999, lot 92  
Private collection, France  
Anon. sale; Declerck, Douai, 26 March 2006,  
lot 174  
Private collection, France  
Anon. sale; Sotheby's, Paris, 6 June 2018,  
lot 37  
Private collection

CERTIFICATE

Chu Ching-Tao has confirmed the authenticity  
of this work.





**Kazuo SHIRAGA (1924-2008)**

*Work*

n.d.

Watercolor on paper  
Signed in Japanese on the lower right  
9.4 x 13 in | 24 x 33 cm

PROVENANCE

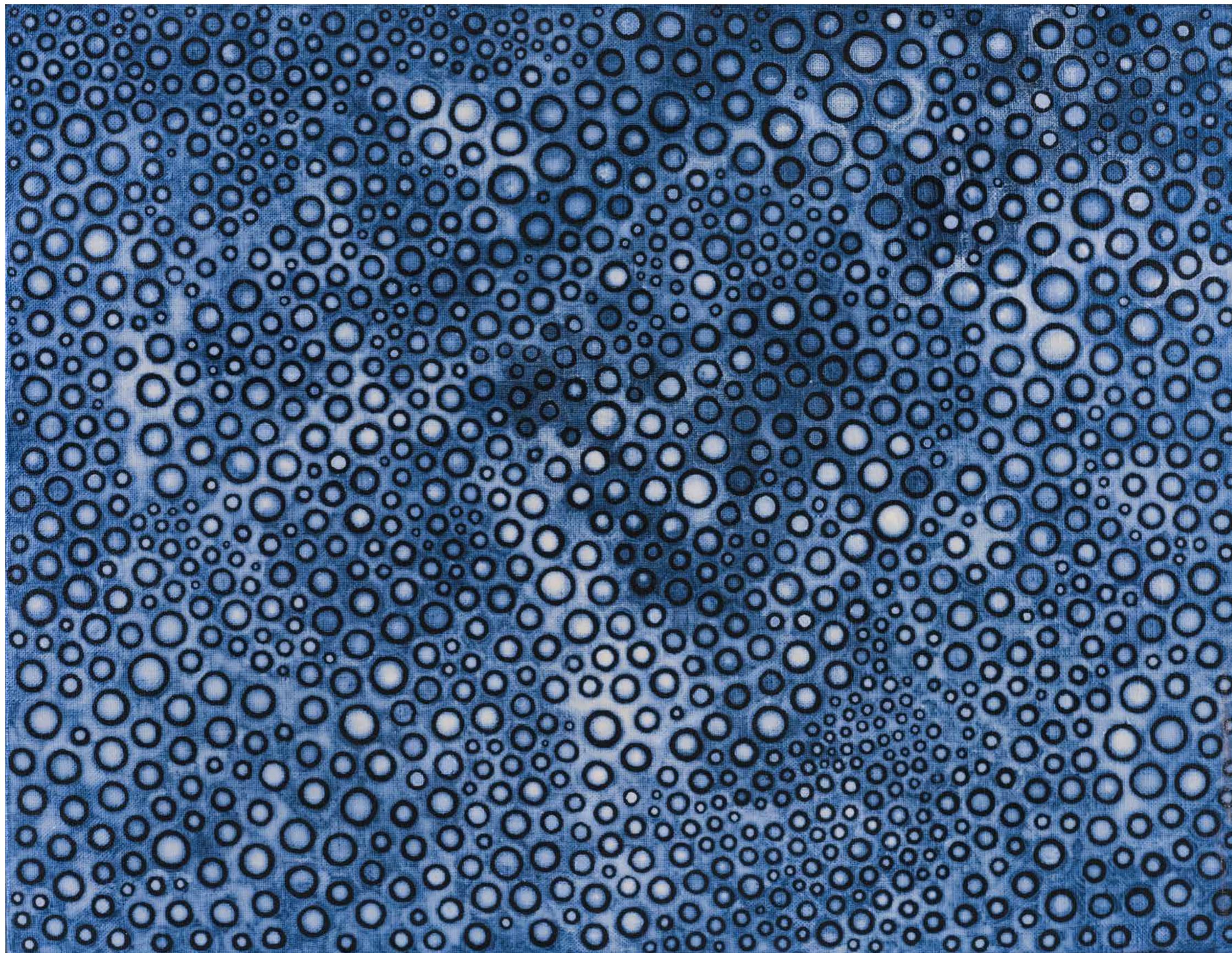
Private collection, Japan  
Anon. sale; iART CO.,LTD,  
23 September 2023, lot 154  
Private collection

CERTIFICATE

The Japan Fine Art Dealers Association has  
confirmed the authenticity of this work.







**Yayoi KUSAMA** (b. 1929)

*Infinity Dots*  
2003

Acrylic on canvas  
Signed, dated and titled in English  
and Japanese 'Yayoi Kusama / 2003 /  
INFINITY DOTS' on the reverse  
12.5 x 16.1 in | 31.8 x 41 cm

PROVENANCE

Gallery Sekiryu, Nagano, Japan  
Mainichi Auction, Tokyo,  
11 March 2017, lot 249  
Private collection  
Anon. sale; Sotheby's, Hong Kong,  
8 June 2018, lot 129  
Private collection

CERTIFICATE

Yayoi Kusama Inc. has confirmed the  
authenticity of this work.



**CHUN Kwang-Young (b. 1944)**

*Aggregation06-SE052*  
2006

Mixed media with Korean mulberry paper  
Signed in Korean and signed again in English in cursive, inscribed with 'AGGREGATION / (집합) / 06-SE052', inscribed with dimensions and materials '101 cm x 238 cm / MIXED MEDIA WITH KOREAN / MULBERRY PAPER', dated and signed again in cursive on the reverse  
39.8 x 93.7 in | 101 x 238 cm

PROVENANCE  
Artist's studio

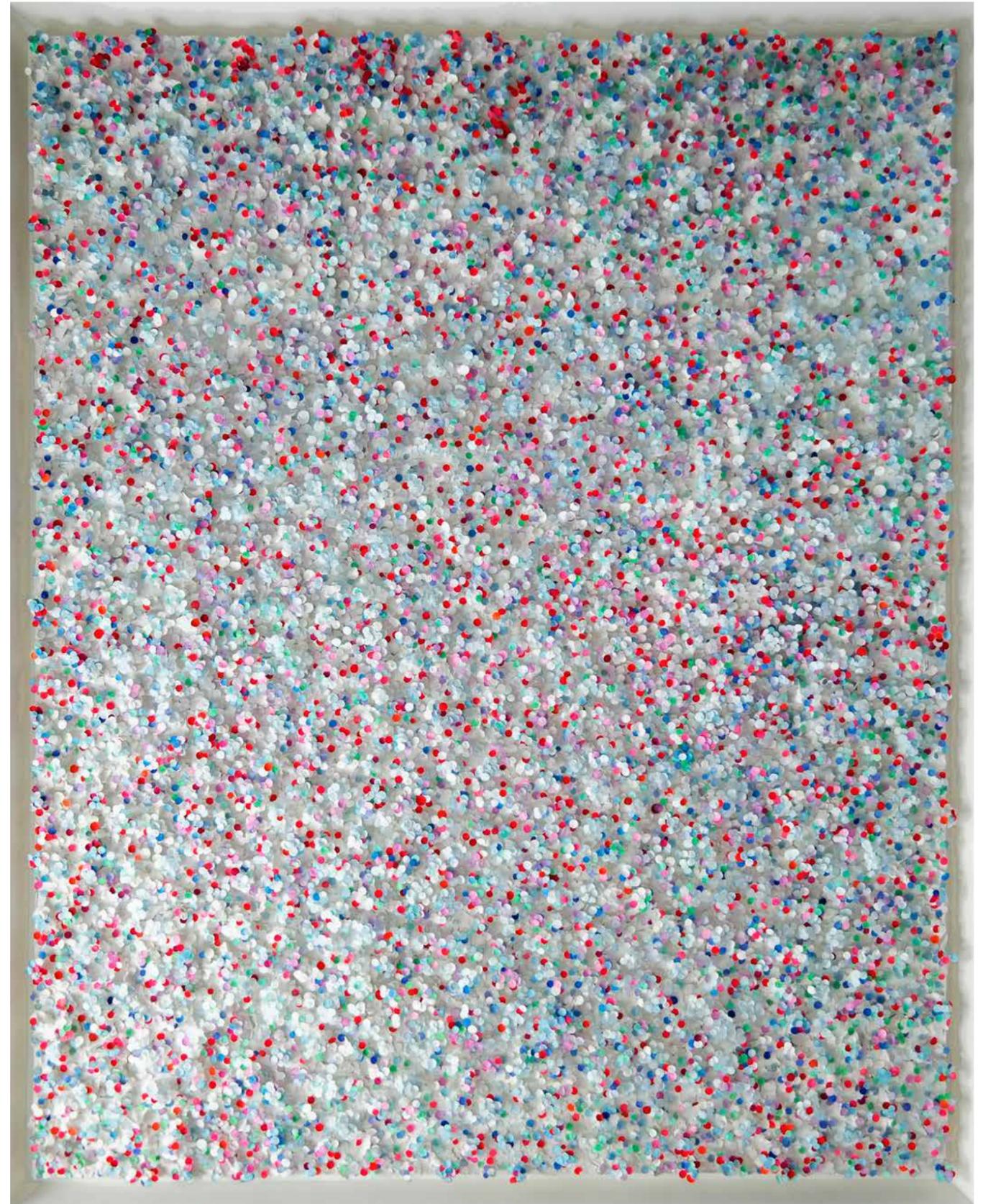
CERTIFICATE  
The artist has confirmed the authenticity  
of this work.

CHO Sung-Hee (b. 1949)

*Happy Blossom*  
2018

Collage: Korean rice paper (Hanji) and oil on canvas  
Stamped, signed, and dated on reverse  
89.4 x 71.7 in | 227 x 182 cm

PROVENANCE  
Artist's studio





**CHO Sung-Hee (b. 1949)**

*Light Violet on the Green*  
2018

Collage : Korean rice paper (Hanji) and oil on canvas  
Stamped, signed, and dated on reverse  
51.3 x 38.2 in | 130.3 x 97 cm

PROVENANCE  
Artist's studio

AI Wei-wei (b. 1957)

*Forever Bicycle*

2010

Stainless steel bicycle frames and rubber tires

Edition: 1/6 (each one unique)

60.6 x 72.9 x 7.1 in | 154 x 185.1 x 18.1 cm

PROVENANCE

Private collection, New York

Private collection

Anon. sale; Phillips, New York, 3 March 2021, lot 63

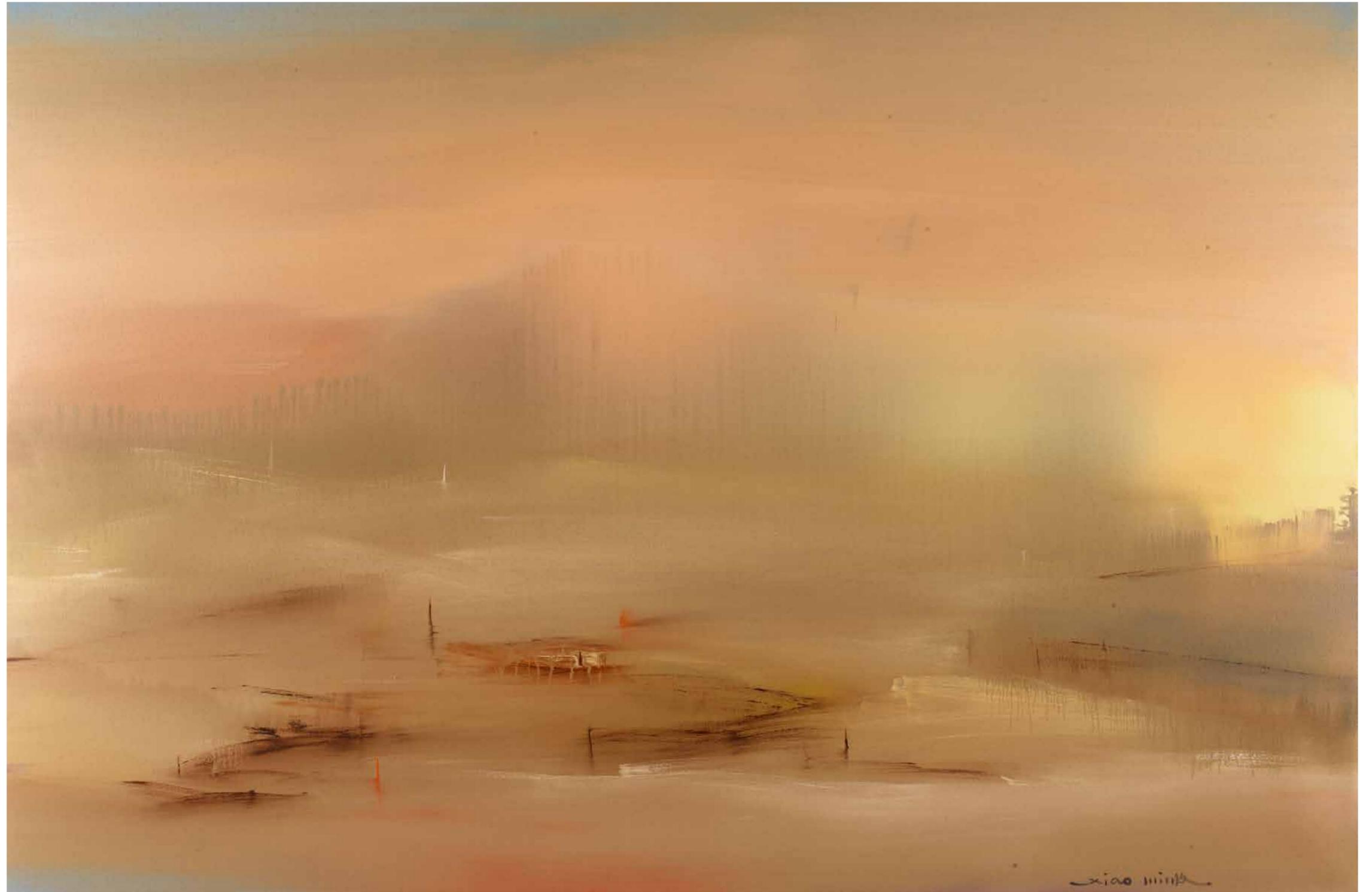
Private collection

CERTIFICATE

The artist has confirmed the authenticity of this work.





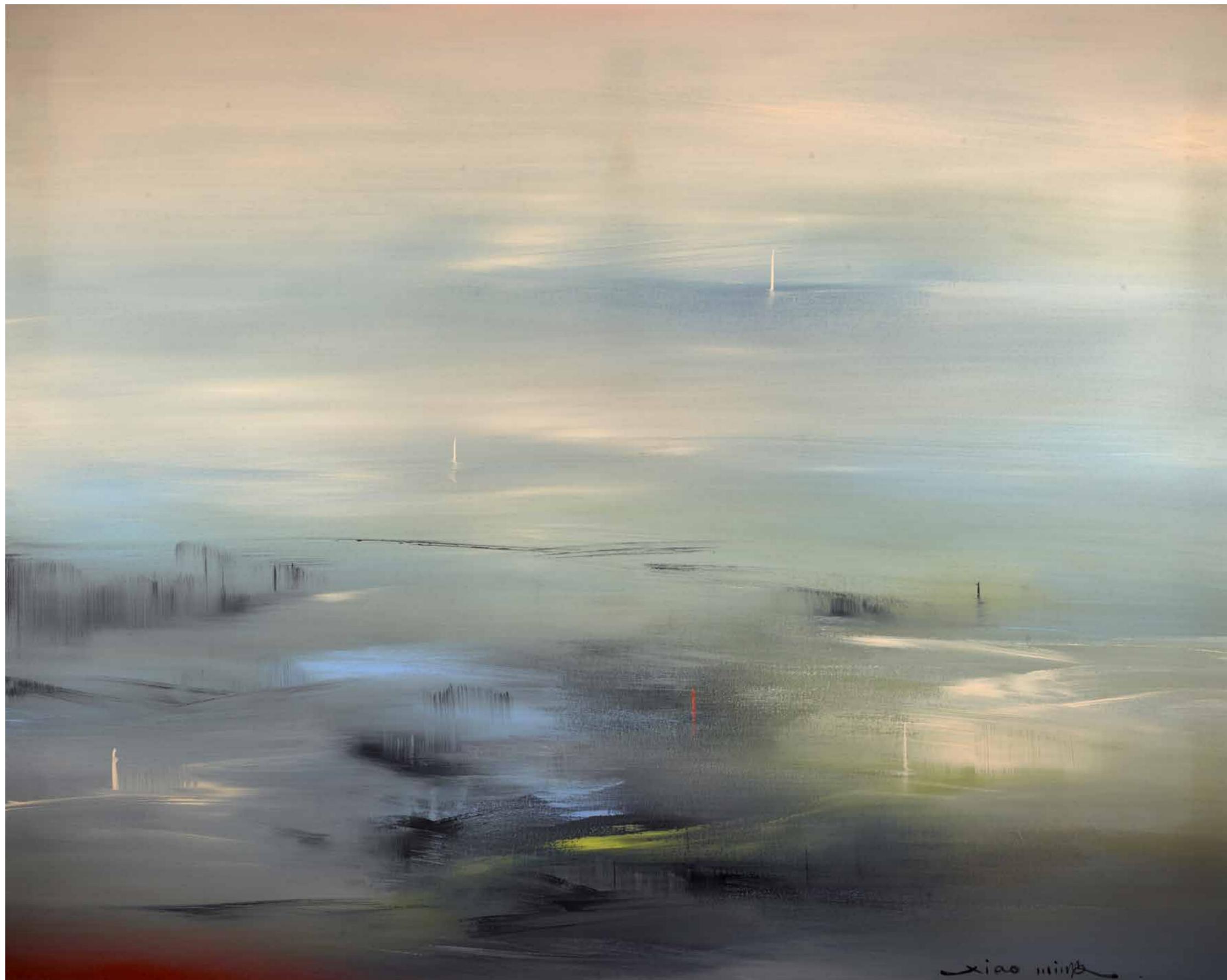


**FENG Xiao-Min** (b. 1959)

*Composition n°26.11.20*  
2020

Acrylic on canvas  
Signed 'xiao min'  
on the lower right  
51.2 x 76.8 in | 130 x 195 cm

PROVENANCE  
Artist's studio



**FENG Xiao-Min** (b. 1959)

*Composition n°26.6.22*  
2022

Acrylic on canvas  
Signed 'xiao min' on the lower right  
51.2 x 63.8 in | 130 x 162 cm

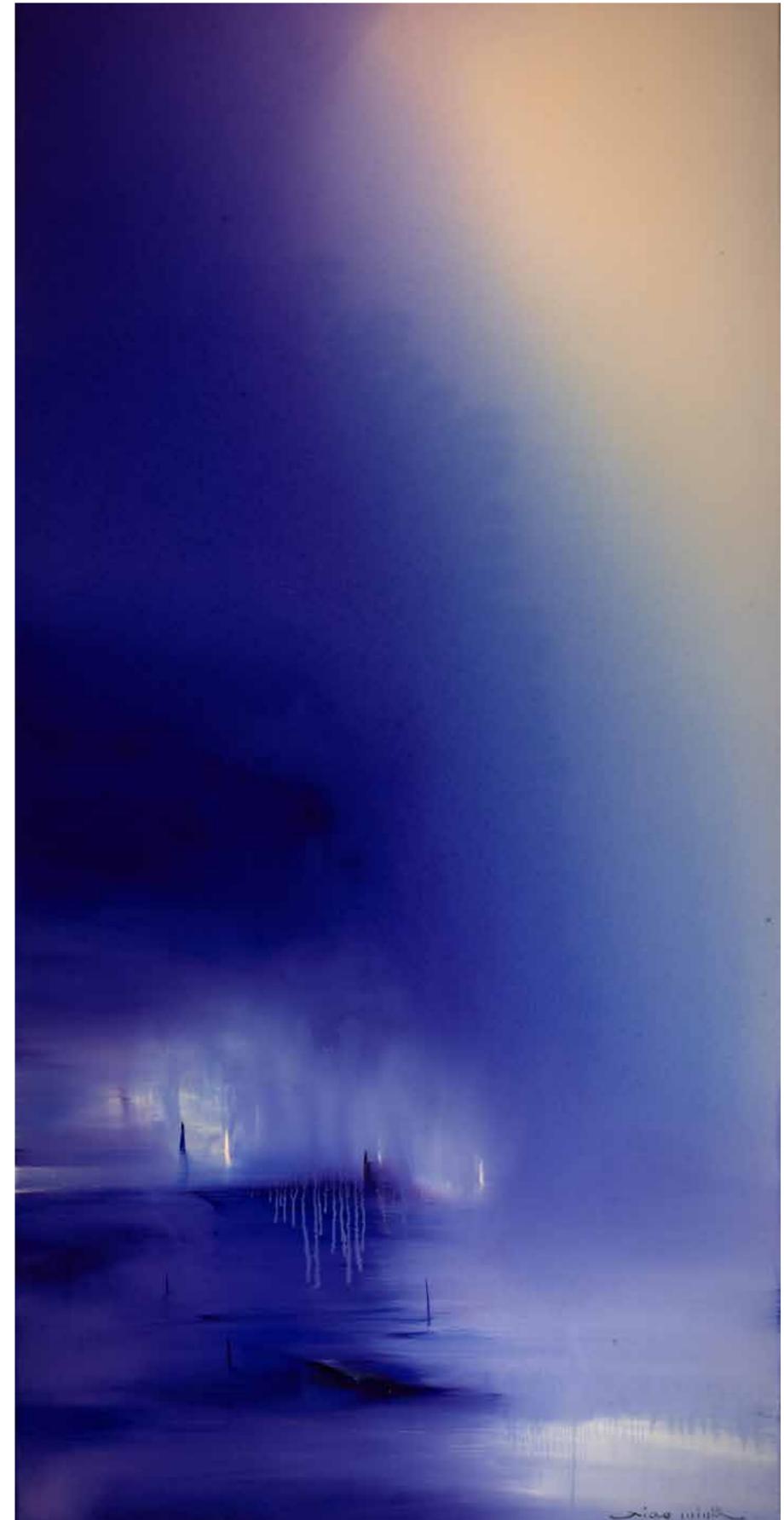
PROVENANCE  
Artist's studio

**FENG Xiao-Min** (b. 1959)

*Composition n°10.2.24*  
2024

Acrylic on canvas  
Signed 'xiao min' on the lower right  
76.8 x 38.2 in | 195 x 97 cm

PROVENANCE  
Artist's studio



LEE Gi Seong (b. 1959)

*Kalpa 2350-011*  
2023

Mixed media on canvas  
Titled, signed and inscribed on the reverse  
46.1 x 35.8 in | 117 x 91 cm

PROVENANCE  
Artist's studio



Ran HWANG (b. 1960)

*Buddha Falling in Love*  
2013

Paper buttons, beads, pins on Plexiglas  
Signed and dated 'Ran Hwang / 2013' on the lower left  
59 x 47 in | 149.9 x 119.4 cm

PROVENANCE  
Artist's studio  
Private collection

EXHIBITED  
Paris, Inception Gallery, 'Ran Hwang. De fil en aiguille',  
19 November 2014–31 January 2015





Ran HWANG (b. 1960)

*Healing Forest\_PWS*  
2018

Buttons, beads, pins on wooden panel  
Signed and dated 'Ran Hwang 2018' on  
the lower right  
39.4 x 47.2 in | 100 x 120 cm

PROVENANCE  
Artist's studio

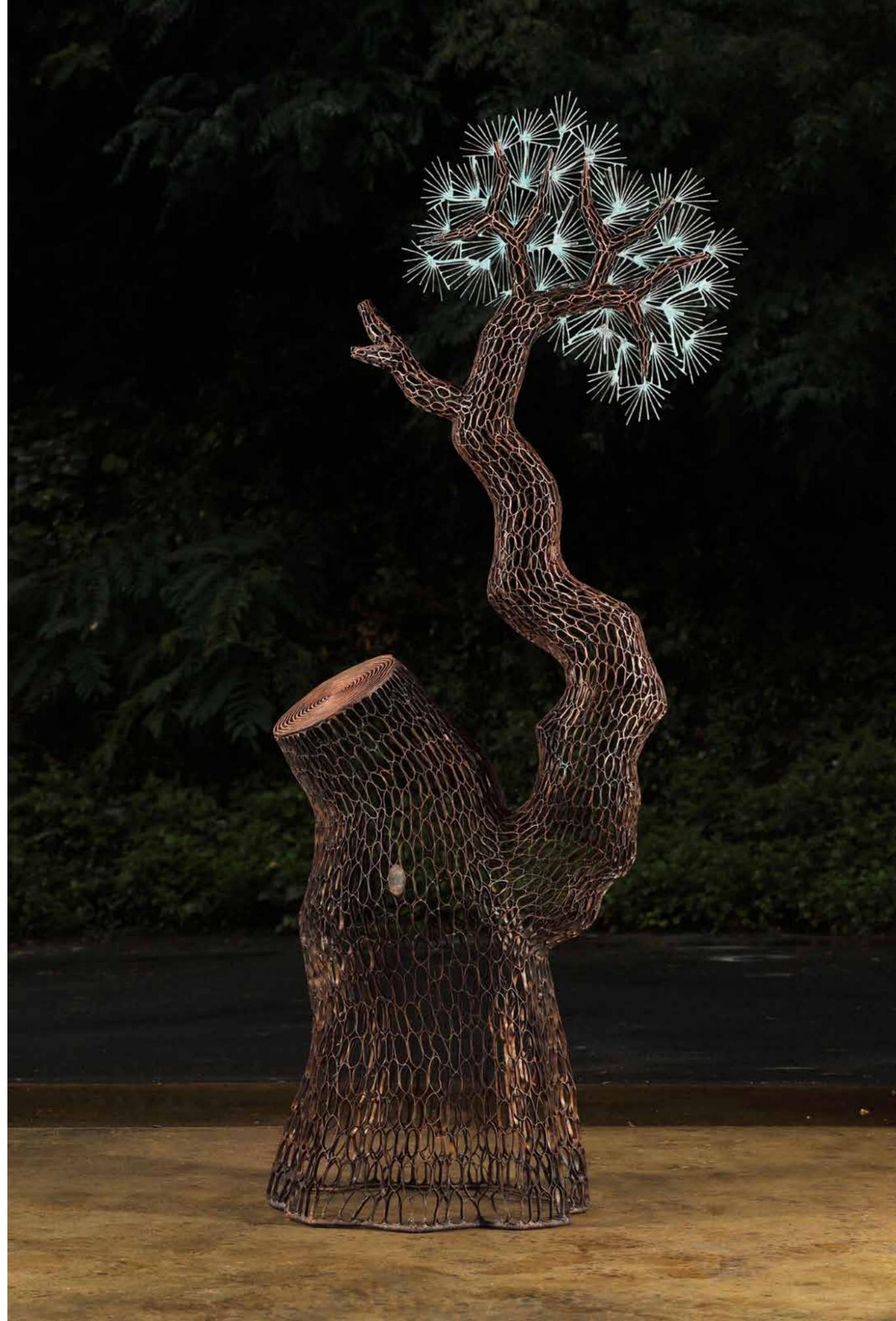
CERTIFICATE  
The artist has confirmed the authenticity  
of this work.

LEE Gil-rae (b. 1961)

*Millenium Pine Tree-8*  
2019

Copper welding  
Unique piece  
Signed with the artist's monogram and dated '2019'  
on a metal plaque affixed on the work  
68.1 x 32.3 x 19.7 in | 173 x 82 x 50 cm

PROVENANCE  
Artist's studio

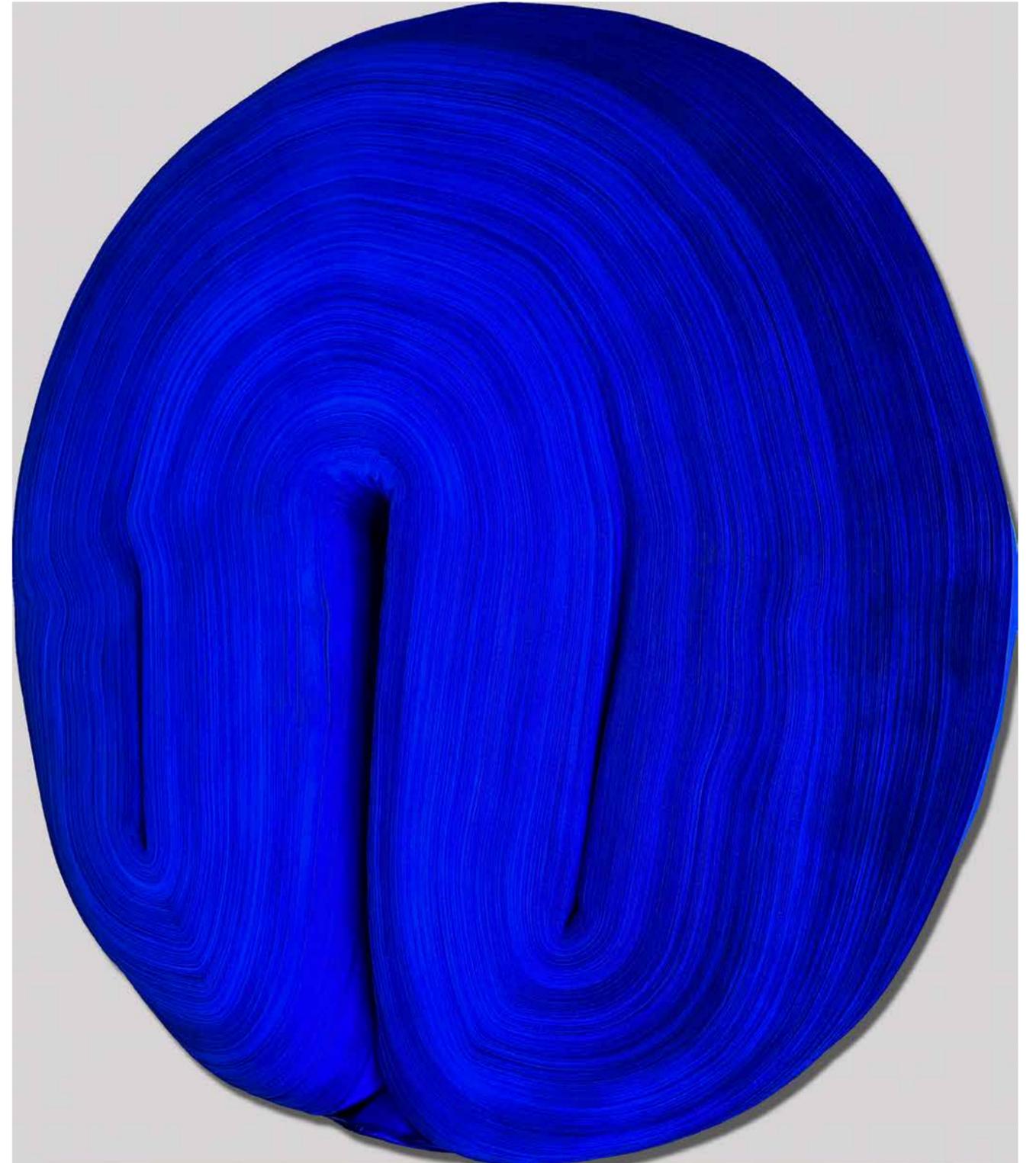


Jae KO (b. 1961)

*JK2115 Ultramarine Blue*  
2021

Rolled paper, colored ink, glue  
Titled and signed 'JK 2115 / Jae Ko' on the reverse  
33 x 33 x 8.5 in | 83.8 x 83.8 x 21.6 cm

PROVENANCE  
Artist's studio



Jae KO (b. 1961)

*JK2197 Gray and Sky Blue*  
2023

Rolled paper, Sumi ink, pigmented ink in steel frame  
Signed and numbered on the reverse  
48.5 x 22.5 x 3 in | 123.2 x 57.2 x 7.6 cm

PROVENANCE  
Artist's studio





**YUE Min-Jun (b. 1962)**

*Everywhere*  
2002

Oil on canvas  
Signed in Pinyin and dated  
'yuemin jun 2002' on the lower  
right; titled in Chinese on the  
reverse  
41.3 x 54.7 in | 105 x 139 cm

PROVENANCE  
Private collection, Asia  
Anon. sale; Sotheby's, Hong Kong,  
6 April 2014, lot 927  
Private collection

**YUE Min-Jun (b. 1962)**

*Contemporary Terracotta Warriors No.5*  
2003

Acrylic on fiberglass and reinforced plastic with iron base

Edition: 8/25

Signed, numbered and dated 'yue minjun 5 8/25 2003' on the back

74 x 35.4 x 11.8 in | 188 x 90 x 30 cm

PROVENANCE

Alexander Ochs Gallery, Berlin

Private collection

Phillips, Hong Kong, 29 May 2020

Private collection

EXHIBITED

Scheveningen, Museum Beelden aan Zee, 'Xianfeng! Chinese Avant-garde Sculpture', 19 June–11 December 2005

Herford, MARTa (Museum für zeitgenössische Kunst und Design), 'Loss of Control', 1 November 2008–25 January 2009

CERTIFICATE

The artist has confirmed the authenticity of this work.





**MATSUYAMA Tomokazu (b. 1976)**

*Runnin' Further Deeper*  
*Study 5*  
2010

Acrylic on canvas  
Titled, dated and signed "R-F-D  
Study 5" / 2010 / 松山智一' on a  
label affixed to the reverse  
36.2 x 48 in | 91.9 x 122 cm

PROVENANCE  
Frey Norris Gallery, San Francisco  
Private collection  
Anon. sale; Sotheby's, Hong Kong,  
12 November 2024, lot 157  
Private collection

SEO Young-Deok (b. 1983)

*Meditation 306*

2020

Stainless steel bike chain

Edition: 10/10

Signed in Korean '서영덕' on bottom back of neck with  
edition number '10/10'

46.9 x 35.4 x 43.3 in | 119 x 90 x 110 cm

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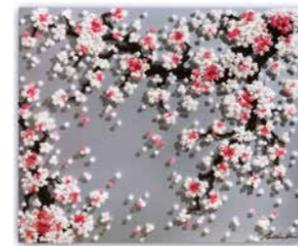
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This exhibition catalogue is created upon  
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'The Quiet Continuum, Contemporary Asian Artists'  
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We extend our gratitude to all the individuals  
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Ai Wei-wei, *Forever Bicycle*, 2010

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